 <small>BIBLIOTHECA UNIV. JAGIELLONICA CRACOVIAENSIS</small>	<p>3418</p> <p>musicalia 12 III</p>
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U.S. DEPARTMENT OF AGRICULTURE

WASHINGTON, D.C.

STANDARD HURRICANE

FOR

ALL

ITEMS

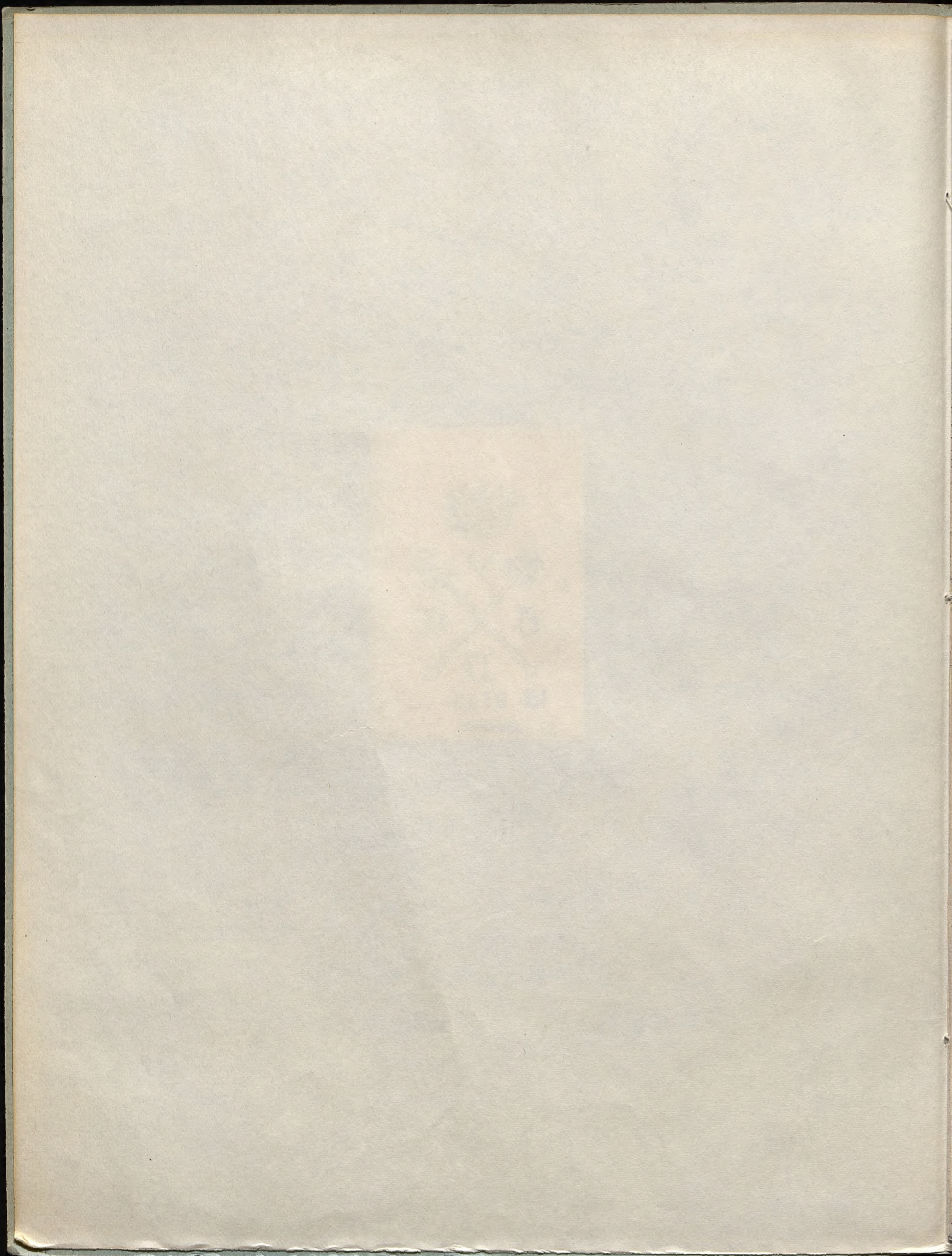
1

ALL

ITEMS

ALL





HALKA

Opera w czterech Aktach

Słowa Włodzimierza Wolskiego

MUZYKA

STANISŁAWA MONIUSZKI.

Uwertura.

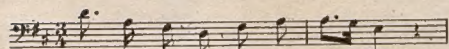


Kop. 52 1/2
Złp. 3. gr. 15.

Akt pierwszy.

Atto Primo.

Nº 1.
Polonez.



Nie-chaj ży-je pa-ra mło-da!
Or che tal-ma ris-cat-da-ta!

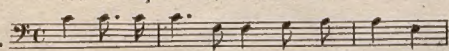
Nº 2.
Tercet.



Po-bło-go-sław ojcze pa-nie!
Or che pa-dre insi bell'o-ra!

Kop. 67 1/2
Złp. 4. gr. 15.

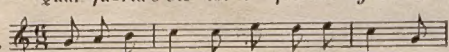
Nº 3.
Recit. i Pieśń.



Z kąd tu przy-by-ła mi-mo mej wo-li?
Qual fu-ric o Cie-to! or qui la gui-da?

Kop. 15.
Złp. 1.

Nº 4.
Pieśń i Duet.



Ja-ko od wieh-rukzew po-lu-ma-ny,
Se-reni al pa-ri del ciel di Mag-gio,

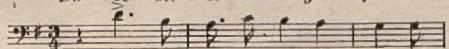
Kop. 97 1/2
Złp. 6. gr. 15.

Nº 5.
Chór.



Gdzie-żes, gdzie-żes pa-nie mło-dy?
Do-ve sie-te Si-gnor spo-so?

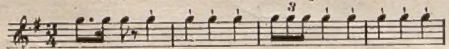
Nº 5b.
Aria.



O moś-ei-wi mi pa-no-wie.
Non mi bas-ta-no pa-ro-le,

Kop. 22 1/2
Złp. 1. gr. 15.

Nº 6.
Mazur.



Kop. 52 1/2
Złp. 3. gr. 15.

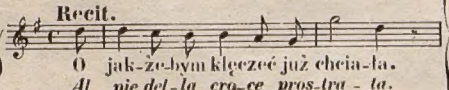
Akt drugi.

Atto Secondo.

Antrakt.



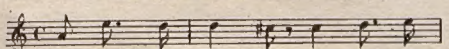
Nº 7.
Recit. i Aria.



O jak-że-bym klęczęc już chei-la.
Al pie del-la cra-ce pros-tra-ta.

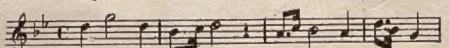
Kop. 37 1/2
Złp. 2. gr. 15.

Nº 8.
Recitativ.



A wi-dzisz Jon-tku na co ei
Ah! per-chè ma-i Jon-tek

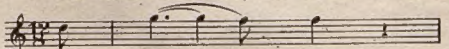
Nº 9.
Aria.



I ty mi wierysz biędnadziejczyno!
Tu-re-di an-co-ra, al se-dut-to-re!

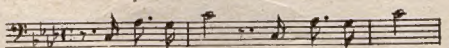
Kop. 45.
Złp. 3.

Nº 10.
Finał.



Pu-z-ezaj-cie mnie!
A-pri-te-te-mi!

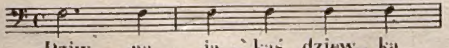
Nº 10b.
Duet.



I skądże ty tak wodzić smiesz...
E dun-que ver! Ti sco-pro al fin!

Kop. 37 1/2
Złp. 2. gr. 15.

Nº 10c.



Dziw-na ja-kas dziew-ka.
Qual fan-ciul-la è ques-ta!

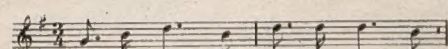
Akt trzeci.

Atto Terzo.

Antrakt.



Nº 11.
Chór.



Po-nie-szpo-rach, przy-nie-dzie-li
Do-po-il ves-pro-in di fes-ti-vo.

Nº 12.
Tańce góralskie.

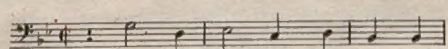


Kop. 37 1/2
Złp. 2. gr. 15.

Nº 13.
Scena.



Nº 14.
Chór.

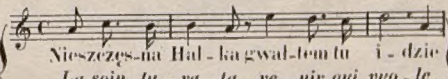


Tak to, tak z dziewczę-ta-mi!
È pur cru-do il des-tin Che

Akt czwarty.

Atto Quarto.

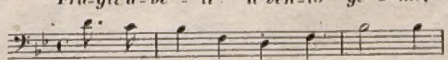
Nº 15.
Recit. i Dumka.



Nieszczęs-na Hal-ka gwał-tem tu-i-dzie
La soin-tu-ra-ta-ve-nir qui vuo-le

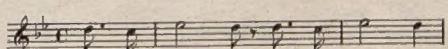
Kop. 52 1/2
Złp. 3. gr. 15.

Nº 16.



Do-brze-żes-cie tu gro-ma-dą.
Ho pia-ce-re che qui sia-te.

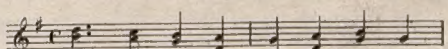
Nº 17.
Duetino.



Oj we-so-ło! oj we-so-ło.
Stiamo alle-gri! Stiamo alle-gri!

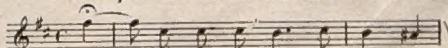
Kop. 30.
Złp. 2.

Nº 18.
Modlitwa.



Oj-cze-znie-bios Bo-że! Pa-nie!
Dio pie-to-so Dio ele-men-te!

Nº 19.
Recitativ.



Ha! dzieciat-ko nam u-mie-ra.
Ah! il bim-bo nos-tro muo-re

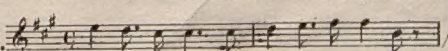
Nº 19b.
Cavatina.



O mój ma-leń-ki! któż do tru-mien-ki...
Le fredde mem bra dal bimbo mi-o.

Kop. 37 1/2
Złp. 2. gr. 15.

Nº 19c.
Recit. i Cantilena.



Jażbym cie mia-ła zabić mój dro-gi?
Ah! vendic-ar-mi no non possi-o.

Nº 20.
Zakończenie.



WARSZAWA, NAKŁAD I WŁASNOŚĆ C. GEBETHNER I SPÓŁKI

Ulica Krakowskie Przedmieście N° 415.

Lipsk u Bartholfa Senff.

3418

III Mrs.

12



12. TAŃCE GÓRALSKIE.

Allegro non troppo. M.M. ♩ = 112

PIANO.

ff

*Led **

cre -

scen

do

ff

*Led **

ff

di - mi - nu - en - do

4.

ch. 1. 2. 3.

p

sf p

ff

8

grazioso

p

mf

5

f

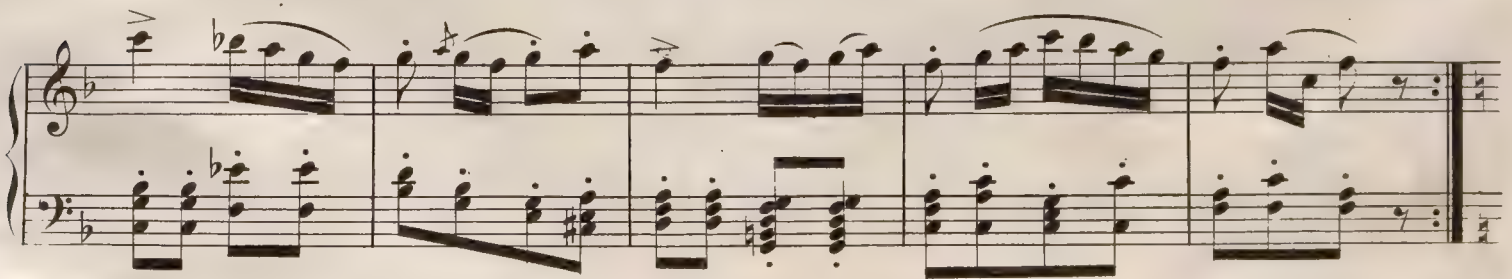
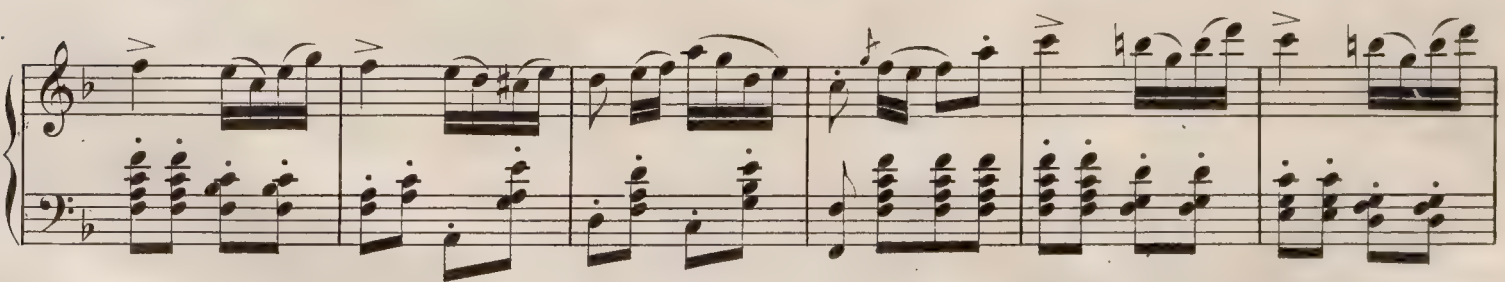
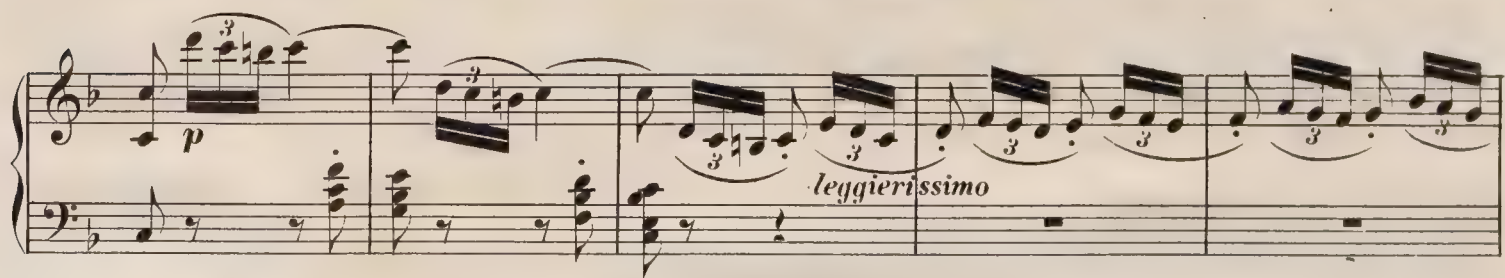
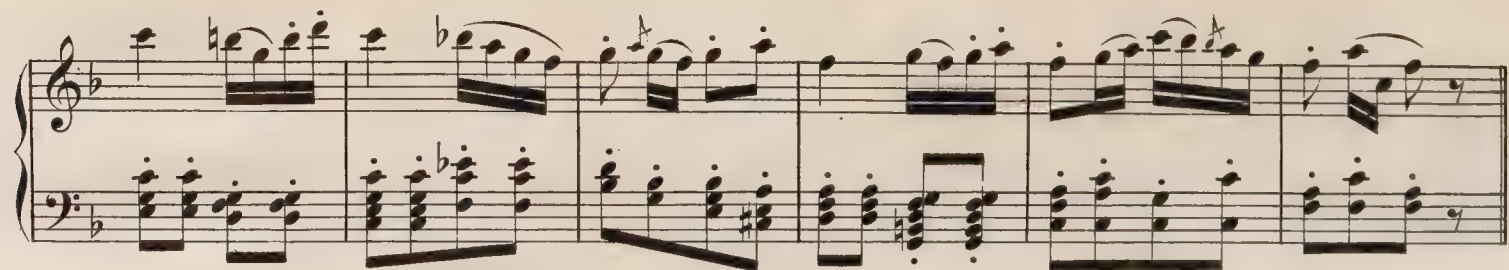
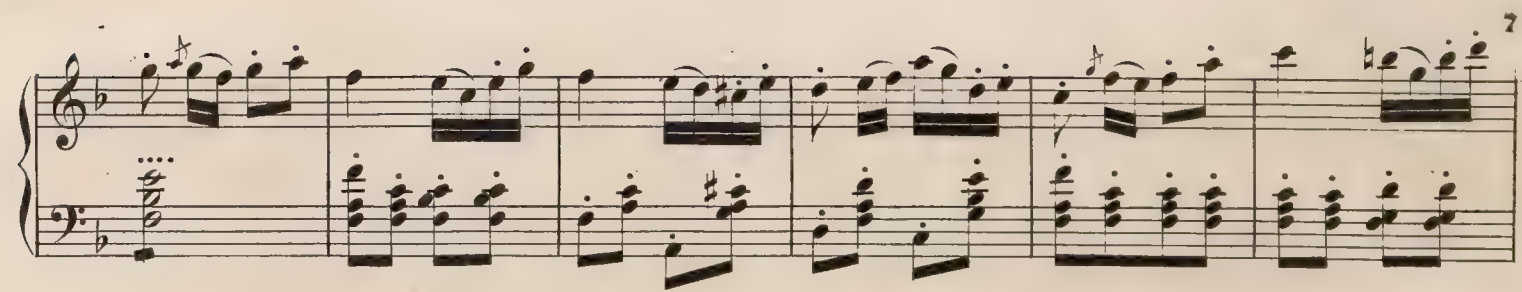
marcato assai

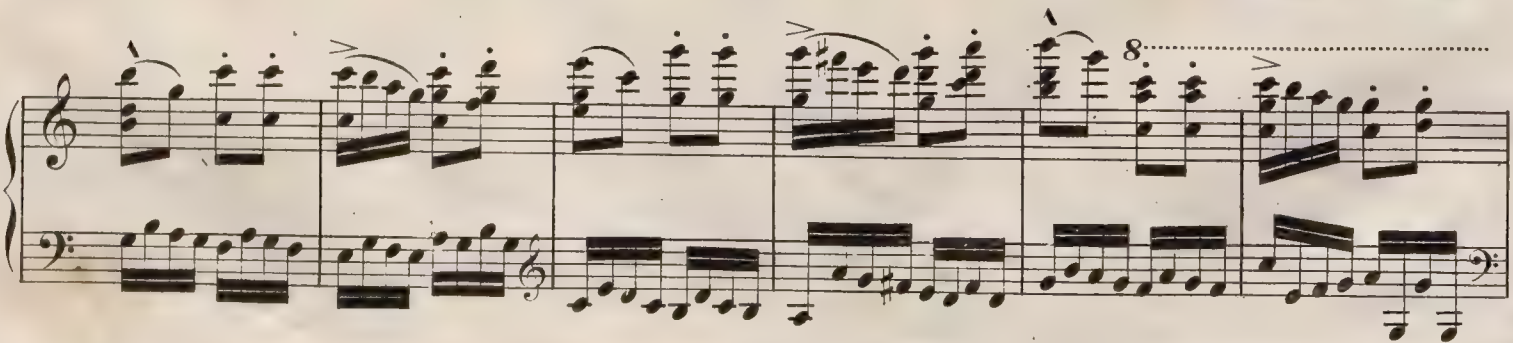
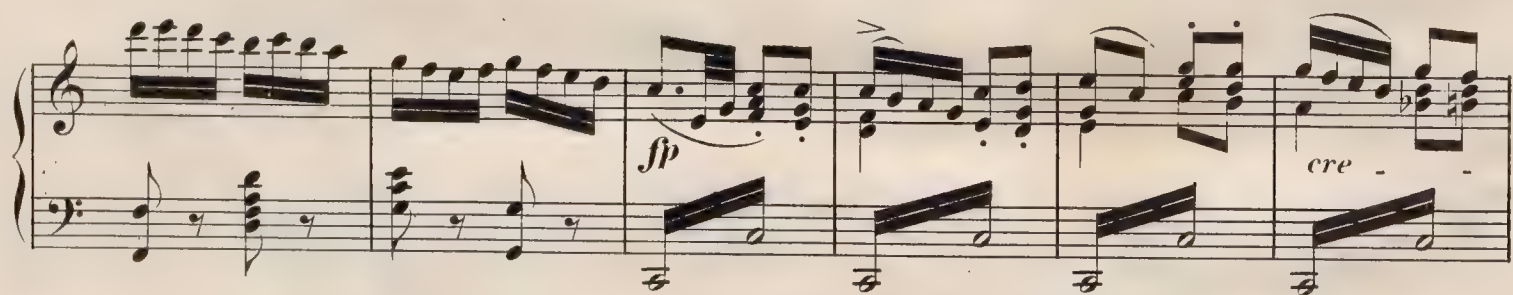
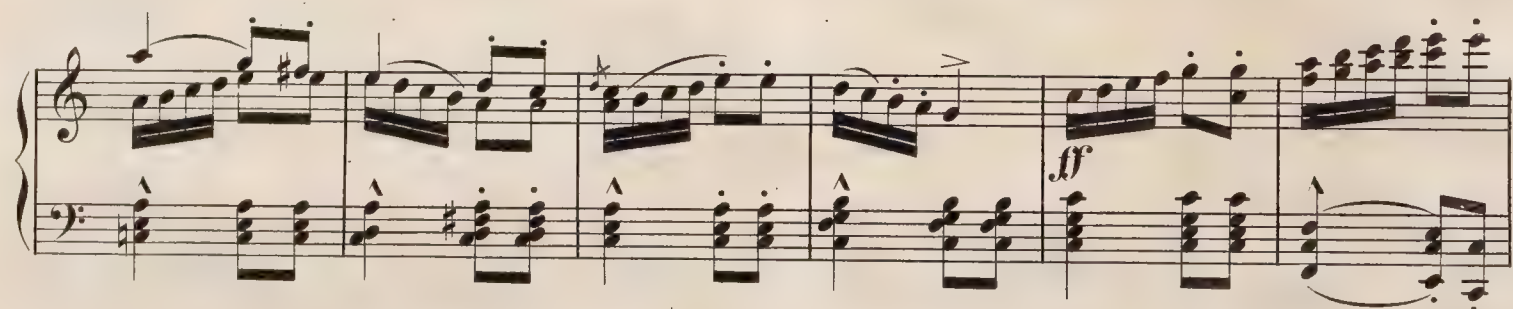
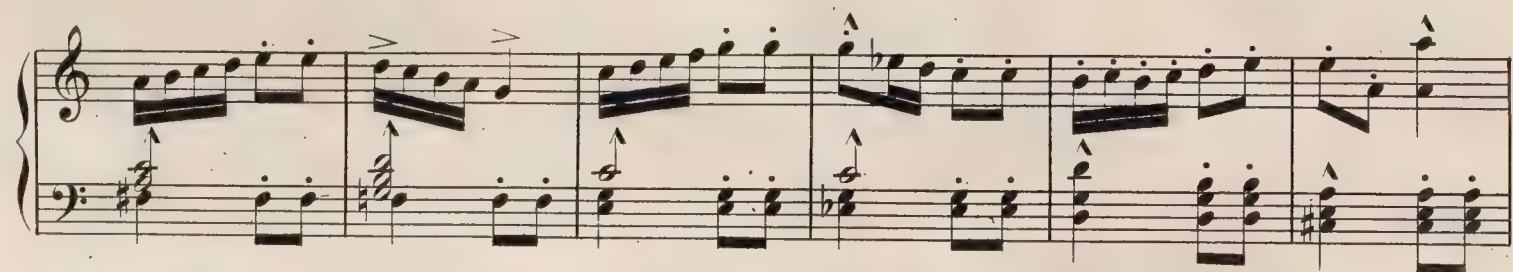
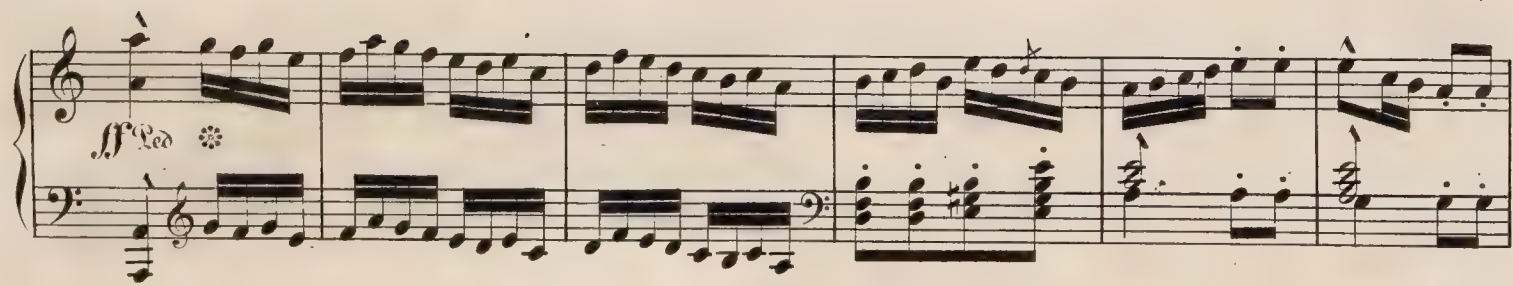
f

m.f.

f

This page contains seven systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *fp* (fortissimo piano), *f* (forte), *ff* (fortissimo), *p* (piano), and *dolcissimo* (very soft). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and well-organized, typical of a professional musical score.





8 9



